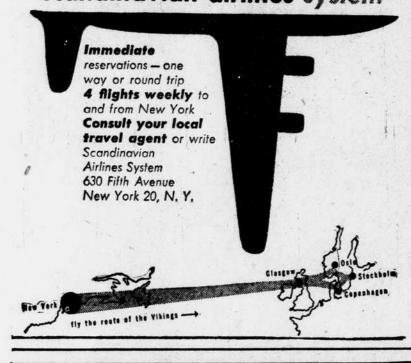
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TODAY

THOMAS MITCHELL . HENRY TRAVERS

### Capra Gaily Proves His Point In 'It's a Wonderful Life'

There are few Hollywood directors who can prove it when their picture titles declare "It's a Wonderful Life." Frank Capra is one of these happy few. With James Stewart as his protagonist, Capra paints for postwar moviegoers one of their most engaging vistas in his latest screenplay which opened today at Keith's. The least moviegoers can do for him is lend his argument their eyes and ears, for which they shall be

The movies' master weaver of comedy and sentiment finds in Stewart the ideal collaborator in spinning a yarn to brighten, lighten and excite the heart.

If it is magic the two are exercised in the sentiment of The movies' master weaver of

ing, and of a kind it certainly is, it at least is enticingly white. For so long as they are under its spell, audiences have no-choice but to agree that it is a wonderful life. A motion picture could hardly do more and if his performance in it should win Stewart another Academy award, this would be quite in the proper order of things. For the next several weeks, Keith's

has a lively claim to being the happiest place in town.

Stewart's slim 6 feet, 3 is a perfect fit for Capra's hero, the "little man," economically and socially speaking, of the producer-director's greatest screen hits. The hero's name this time is George Bailey, who lives in a small city in up-State New York. He is democracy's

himself with. however, is not that he is such a ness, lives which otherwise must symbol. It is, rather, that he is have been sad, cruel, or wicked. But more fun, and more exciting, to it is long enough to convince George

other screen dramas. George Bailey's wonderful life is too few understand. photographed from every angle in Keith's soreen drama. Most of these are comic, some hilariously. The touching ones also are covered for

Capra, being Capra, does not stop

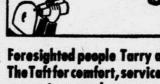
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AMUSEMENTS

The Picture That DOES THINGS to You!

to a Wonderful diff"

- It wraps you up in warmth and glow

and gives you the most won-

derful feeling of being alive

you ever had! You don't just

see it-you feel it-'way

tumbling thrills

of glorious

down deep among

By Jay Carmody -

with his treatment of George's life dream citizen, a fellow with high on the plane of simple, hearty natprinciples and a higher heart, a uralism. His picture's best moments chap who takes a whale of a wal- are those when it twists aside into loping from fate but manages on fantasy. When the going gets too the whole to snatch a lot of sheer rough, George wishes he were dead. joy from living. George is a symbol Just to show him the awful folly all right, but he is the one that of that, his guardian angel grantsevery American likes to identify George's wish. This is only for long The important thing about him, lives he has influenced for happienough to let him see how many watch than 66 heroes in as many and audiences that this really is wonderful life in ways that perhaps

The story which Albert and Florence Hackett wrote with Capra for "It's a Wonderful Life" is another no one knows better than Capra of those biographies of the comthe trick of bouncing audiences be- mon man which finds no fact of tween guffaws and lumps in the life too small for meaning. Being about George, it also has to be about all of Bedford Falls, the high school, drug store and also about the building and loan association. These are merely stages, of course, set with all kinds of people, the girl George courts and marries; the town's cab driver and its cop; the Italians who work in the mills and stores; and especially the acquisitive old villian who wants to own

the whole community. The minor weakness of the film's story is that it seems at times to deal destiny an over-strong hand in its game with George. He is a frustrate and Stewart makes him a dramatic one always. He wants to leave Bedford Falls, to go to college and learn how to build great com-munities for little people. He never leaves Bedford Falls and he never goes to college. Instead, he inherits the direction of the building and loan association, and the infinite woes that go with its management. Sadly enough, and humorously, too, he never even gets away for his honeymoon.

There is an infinitude of detail in "lit's a Wonderful Life" and cover for yourself this pleasant Capra knows how to keep it engaging by keeping it always human So does Stewart, an old expert at the business, who brings a new sureness to the job of building a character. Together, director, star and an impressive lesser cast explore every angle of small town life and never fail to come up with the laugh or the tear they had in mind when they started.

\* \* \* \*
Stewart's performance amounts to tour de force in Capra's picture, but it is expertly played down to the smallest bit. No big-hearted ittle man ever had a more understanding wife than the one played by Donna Reed. Nor did any ever find himself more engagingly tutored by a guardian angel such as Henry Travers.

These are rich minor roles, but no richer than such others as the villainous municipal Scrooge of Lionel Barrymore or the stumblebum uncle of George played by Thomas Mitchell.

It may not work out, as some of his best friends have predicted, that this is the century of the com-"It's a Wonderful Life," how-

ever, is certainly his picture.

Ballet in Its Final Program Tonight

The Ballet Russe de Monte Carlo will present the third of its promised premieres tonight in the last of three programs with the National Symphony Orchestra at Constitu-tion Hall. This will be Igor Stravinsky's "Le Baiser de la Fee," a ballet based on Hans Christian Anderson's "The Virgin of the Lake," with choreography by George Bal-anchine. Alexandra Danilova, Frederic Franklin and Maria Tallchief will dance leading roles.

Other numbers on tonight's program will be Balanchine's "Ballet Imperial" and his new "The Night Shadow," which was performed Tuesday night. Last night the group had sched-

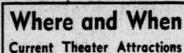
aled the premiere of Balanchine's "Le Bourgeois Gentilehomme," along with the popular "Gaite Parisienne" and "Concerto Barocco."





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and Time of Showing

# Where and When

Stage. National-"The Glass, Menagerie"; 8:30 p.m. Catholic University-"Much Ado About Nothing"; 8:30 p.m.

Screen. Continuous from 10:15 a.m. Capitol-"The Secret Heart"; 11 a.m., 1:45, 4:25, 7:05 and 11:25 p.m.

Stage shows: 12:55, 3:35, 6:15 and 8:55 p.m. Special Preview at 9:45 p.m. Columbia—"The Razor's Edge"; 11 a.m., 1:35, 4:10, 6:45 and 9:30 p.m

Earle—"Humoresque"; 10 a.m. 12:20, 2:40, 5, 7:20 and 9:40 p.m. Hippodrome—"The Young in Heart"; 2:05, 5:20 and 8:30 p.m. Keith's-"It's a Wonderful Life";

AMUSEMENTS



TONIGHT—Ballet Imperial, Balser de la Fee (Wash, premiere), and Night Shadow.

CONSTITUTION HALL Prices: \$1.20, \$1.80, \$2.40, \$3, \$3.60 (tax incl.). Symphony Box Office, Kitt's 1330 G St. N.W. No telephone reservations. Also Willard Hotel Box Office after & P.M.

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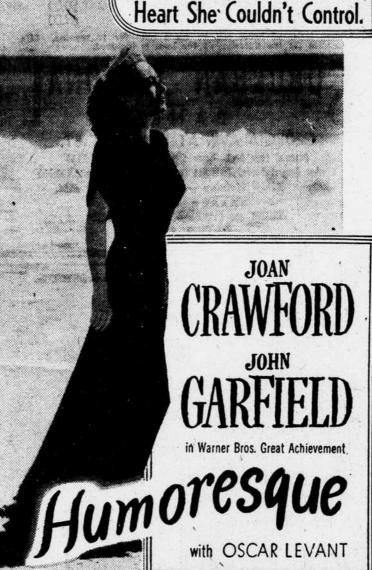


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9:45 a.m., 12:10, 2:35, 5, 7:25 and 9:50 Little-"Henry the Fifth"; 2:30 Metropolitan—"Blue Skies"; 11:15 a.m., 1:20, 3:25, 5:35, 7:40 and 9:45

Palace—"Love Laughs at Andy Hardy"; 10:45 a.m., 12:50, 3, 5:05, 7:15 and 9:25 p.m. Pix-"The Great Dictator"; 3:10, 6:15 and 9:30 p.m.

**AMUSEMENTS** 

Trans-Lux-News and shorts

Tuesday Eve., Feb. 11, at 8:15 Phila. La Scala Opera -Constitution Hall-"LUCIA" \* Blone DANESE Brune Alexander Uge LANDI \* SVED \* NOVELLI

Gluseppe Bambeshek, Conductor

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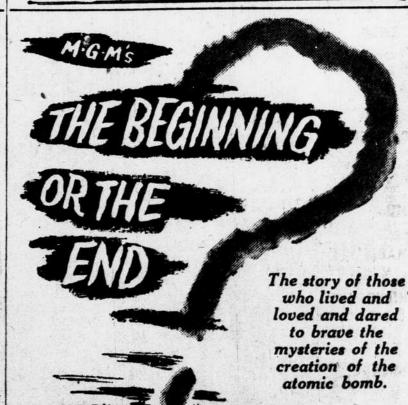
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